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The painter of our picture treated his subject as a spectacle; he was interested not only in the solemnity of the scene, but also in its picturesqueness, devoting a due proportion of his effort to the curiosity of the onlookers and to the callousness of the soldiery. In this, the picture shows the changing spirit of the age, which was beginning to demand a greater variety of repre-

Reinshaw Hall, Chesterfield. According to Mr. F. Mason Perkins, who reproduced the work, with a short article on it in the *Rassegna d'Arte* for January, 1909, it was painted about 1500. It shows the nude Child lying on a cushion with the Madonna and two Saints kneeling beside him. According to Mr. Perkins, the Saint at the left is in all probability John the Evangelist.



THE CRUCIFIXION
BY SPINELLO ARETINO

sentation. And the peculiar interest which attaches to works of a transitional period in the history of art belongs to it in a high degree. It is one of those productions which exemplify the oncoming of the new art of the fifteenth century, so essentially modern in many of its aspects, of which Masaccio, a generation afterward, is the great protagonist. B. B.

RECENT LOANS OF PAINTINGS

MR. J. PIERPONT MORGAN has lent for a few months four important pictures of the early Italian Schools. Three of these have been placed in Gallery 30. A Perugino, *The Madonna Adoring the Christ Child with Two Saints*, is hung in the center of the south wall. This picture was formerly in the collection of Sir George Sittwell,

Owing to the absence of any attribute or symbol, the identification of the other is impossible. Their names, which were formerly printed inside their halos, have almost disappeared with time and not even the initial letters can now be discerned in the vestiges that remain. This is apparently the only damage which has taken place in this marvelously preserved panel, and the fact testifies to Perugino's skill as a craftsman just as the picture itself shows him as one of the most poetical painters of the Christian legend. The figures, clothed in sober-colored robes of blue, dull purple, red, and dark green, have no thought but of their dispassionate devotion; and the evening landscape in which they kneel, rarely beautiful even for this great master of landscape, has the serene quiet and infinite mystery of a cathedral at nightfall.

On the wall opposite the Perugino

hangs the Adoration of the Magi by Bartolomeo Vivarini, one of the pictures of the Abby Collection sold in London last May. It is a significant fact that three of the most important pictures of that collection are again neighbors in our gallery, the other two being The Meditation on the Passion by Carpaccio and the Miracles of Saint Zenobius by Botticelli. The expression of the Adoration is not less successfully realized than is the expression of religious mysticism in the first or that of nervous intensity in the other. Mr. Morgan's little picture has the charm of a fantastic fairy tale, the sensuous beauty of rare gems held in one's hand. It is the most delightful work of this sometimes monotonous painter, and shows more than any other the vivifying influence of the School of Padua.

There is a frame porch built on to a classic structure at the right, and beneath this, attended by Saint Joseph and a waiting woman, sits the demure Virgin with the Child on her knee. To them come the three Kings, one of whom, careless of his sumptuous brocades, kneels and is about to kiss the toes of the baby, who roguishly looks towards his mother as though only awaiting her approval to be altogether amused by this unaccustomed play. Back of these figures are the horses and attendants of the Magi, a splendid retinue, and at the left on a hill-top is a walled city through the gate of which passes the procession of the Kings, each figure recognizable, as those shown in the foreground, with the addition of two long-necked animals, camels no doubt, whose unfamiliar forms the artist had not the temerity to repeat on a larger scale. Across the bay beyond the city rises a steep crag with a castle and gardens at its summit, and here, as again on the seashore, the Kings are journeying. It is a festival day for all the earth, and every occupation has been foregone but the preparation for the Epiphany. The heavens, too, participate, for floating

up from the horizon are little raft-like clouds, each one crowded with baby angels, holding rolls of music and singing. Mr. Tancred Borenius writes of this picture in an article on Bartolomeo Vivarini in the Burlington Magazine for July, 1911.

The other picture of Mr. Morgan's in this room is the portrait of the painter by Macrino da Alladio called Macrino d'Alba, one of the important masters of the Piedmontese School. It shows a man of between fifty and sixty years of age, wearing a black cloak with a decoration of a large silver star and a gold chain about his neck. The inscription, *Macrini manu post fata vivam* 1499, occurs as a border at the edge of the panel. This inscription enables the placing of the date of Macrino's birth, hitherto given as before 1470, with more exactness. The picture is reproduced and compared with another self-portrait by Macrino in the Burlington Magazine. May, 1909, by G. B. Rossi.

The remaining picture of the four is a Madonna and Child by Fra Angelico, which has been placed in Gallery 33. It was formerly in the collection of the King of the Belgians and was acquired by Mr. Morgan in 1909 from a Paris dealer. It is in the style of Fra Angelico's earlier devotional pictures and has the flower-like colors and rich tooled gold that the Madonna dei Linajuoli, the Madonna della Stella and the Annunciation and Adoration of the Kings, in San Marco at Florence have made familiar. The Madonna is seated on a gold cushion. Her left arm supports the Child, who stands on her lap, and her right hand holds a gold vase with roses and a lily. Child angels stretch a gold brocade back of her and at her feet are two angel musicians. A peculiar quality about these pictures is the remarkable condition of each. In the Fra Angelico and the Bartolomeo Vivarini, the preservation is very exceptional; neither one seems to have sustained the slightest damage.

B. B.